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## ABOUT CREATION AND RESTORATION

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### Abstract

Between the *Big-Bang* and an *unknown macro-cosmic stage*, which continue to incite plenty of questions and assumptions, or between *The Creation* and *The Judgment Day*, from a certain religious point of view, forms appear, develop and transform, or disappear in order to transfer to other forms, independently and dependently on humans. The idea of a responsibility assumed for what is propagated to the public implies or induces the need for an increased attention of the visual creators for the content meaning and the impact of the works they execute. Accomplishing an equidistant dialogue as well as a circular relation between religion, Science and art, without any particular supremacy, can give, from the start, the possibility for durable harmonization, of some informational transfers and professional potentials that support becoming, ennobling the human being through positive reorientations, benefic creations and necessary restorations.

*Keywords:* creation, restoration, religion, science, art

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### 1. Introduction

News channels announced that 'Life comes from outer space', as soon as scientists made it public that they had discovered in some meteorites the DNA promontory of chemical reactions, fact that demands historic and scientific reconsideration, including the organic-mineral cohesion and ambivalence. In a suitable environment, life developed on different coordinates in the same way Earth became after its formation. Thus the universe of gas, liquid and mineral forms was enriched with a bios of new forms, all of which became inspiring for the human being creativity, also a form in the context of the forms systems, being in a constant physical and chemical change. The psychic characteristics and spiritual orientations gave creativity bonuses to human beings, enriching the natural lode of a generic programming through a variety of expressions.

In an immense system that we call the Universe we have the chance to become aware of our privileged place granted by the possibility for peaceful development, hence the paper's intrinsic plea for the attempt to create and promote noninvasive and non-stressful forms. However, they are not identical for everyone, because those that can cause pleasure for some, my cause discomfort for others. Only conjugated researches in multiple fields are able to

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quantify and establish the types of forms that are mainly appreciated and in what circumstances, as opposed to those rejected or disliked in relation to some factors of time and environment. In the history of arts, especially in the modern time, we often encounter the circumstances when some artistic expressions obtain the public's adhesion only after they are produced, once the receptors' optics are toned in the context of technological development and they acquire greater abilities for understanding and acting. In a creative sense, once the industrial revolution started, even though artistic experiments were performed precipitately and in a string, the retrospective overlook is revived at certain times, especially when one finds in older artistic expressions some undiscovered formal correspondences and similarities to other new ones.

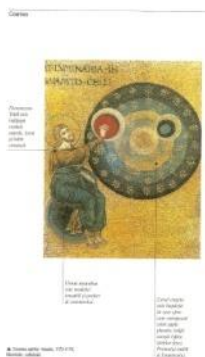
## **2. Equidistant triologue**

If the state of faith can appear to be primary and the artistic one-derivative, then the rigor and hopes of Science is a necessary balance and communication between what is considered to be given or revealed and what allows for infinite freedom of interpretation. In fact, in all of the three hypostases we also encounter the other two, one at a time, the echo of each one being consecutive to the previous one, always giving the third a privileged possibility for expression. The coexistence of Science with religion and art in the contemporaneity that desires a non-conflictive future implies the acceleration of some steps towards a congruent triologue, creator of an actual and durable congruence.

In this sense the restoration of the goods of faith, the patrimonial ones, cultural and educational expresses an example of congruence between religion, Science and art. However, in an equal manner, along with the evidence of some past histories [1], the recent ones are also important, including the contemporary accomplishments, which will become history themselves through the perspective of some ulterior manifestations. Developed collectively and individually, the plastic education for the visual-artistic ones has its role and forming value in this sense, correlated to some other cognitive accumulations produced at different levels of age and professional training.

## **3. Harmony and resonance**

Between the *Big-Bang* and an *unknown macro-cosmic stage*, which continue to incite plenty of questions and assumptions, or between *The Creation* (Figures 1-6) and *The Judgment Day* (as restoration metaphysics), from a certain religious point of view, forms appear, develop and transform, or disappear in order to transfer to other forms, independently and dependently on humans. They permanently charge them with varied meanings and label their becoming stages, considering them as per their conceptions.



**Figure 1.** The creation of the Cosmos in the Cathedral of Monreale, 1172-1176, [2].



**Figure 2.** Folio Irecto from the Aberdeen Bestiary, the illumination shows the creation of Heaven and Earth (12<sup>th</sup> century), <http://ro.wikipedia.org/wiki/Fi%C8%99ier:AberdeenBestiaryFolio001rCreationOfHeavenEarth.Jpg>.



**Figure 3.** Lorenzo Ghiberti, Creation of Adam and Eve (Gate of Paradise, Battistero di San Giovanni, Florence), <http://ro.wikipedia.org/wiki/Fi%C8%99ier:AdamEveGhiberti.jpg>.



**Figure 4.** William Blake, The Ancient of Days (1794), British Museum, London, [http://ro.wikipedia.org/wiki/Fi%C8%99ier:The\\_Ancient\\_of\\_Days.jpg](http://ro.wikipedia.org/wiki/Fi%C8%99ier:The_Ancient_of_Days.jpg).



**Figure 5.** Michelangelo Buonarroti (1475–1564), The Creation of Adam (1511), Sistine Chapel, Vatican, after restoration (1979-1999), [http://ro.wikipedia.org/wiki/Dumnezeu\\_Tat%C4%831\\_%C3%AEn\\_art%C4%83](http://ro.wikipedia.org/wiki/Dumnezeu_Tat%C4%831_%C3%AEn_art%C4%83).



**Figure 6.** Stained glass window 'God the Creator', Stanisław Wyspiański, church of Saint Francis, Kraków, [http://ro.wikipedia.org/wiki/Fi%C8%99ier:Krak%C3%B3w\\_-\\_Church\\_of\\_St.\\_Francis\\_-\\_Stained\\_glass\\_01.jpg](http://ro.wikipedia.org/wiki/Fi%C8%99ier:Krak%C3%B3w_-_Church_of_St._Francis_-_Stained_glass_01.jpg).

The theoretical and visual flashes, inserted in this entire plea affiliated to the idea of *kalokagathia*, are mainly an invitation to see and enjoy *harmony*, existing and in the process of becoming, in everything that surrounds and constitutes us, in order to then increase their manifestation through everything that we think and accomplish.

„It becomes clear that the current science non-critically implies a possible kind of metaphysics” [3] suggests Rupert Sheldrake when, during a questioning of the scientists with reference to where the laws of nature were before the Big Bang, he does not receive a definite answer, but only a presumptive one, which „is rather a metaphysical concept” [3, p. 224]. Thus, admitting the ‘transcendent reality’, from the position of scientific research he concludes that „the Universe seen as a whole could have a cause and a purpose only if it were created by a sentient factor that would transcend it. Unlike the Universe, this transcendent consciousness would not develop towards a purpose, it would be its own purpose. It would not tend to a final form, it would be complete in itself. If this transcended sentient being were the source of the universe and everything in it, then all the created things would participate in its nature, in a certain way. *The completeness* of the organisms, more or less limited, on all levels of complexity (as well as of other forms in reality and produced over time by humans - personal note) could be then conceived as a reflection of the transcendent unit that they depend on and from which they are derived.” [3, p. 224] We can consider that this reflection also occurs in the artistic creations. In their case, the initial factors that generate them or produce them through associations and processing of independent elements, continue to be essential for creative programming and determination, even when, in the artistic accomplishment stages, technology and other life forms can sequentially replace man. Therefore, we find that, in its essence, creative expression does not mean giving up on the human decision and replacing it with technical solutions, but a connection of all the reality potentials, without minimizing or over sizing the contribution of one or the other. The fact that in the artistic sense we find forms apparently immovable and conjunctural, primary and derivative, according to the way in which they are accomplished and considered, determines us to remain equidistant from the relativity of points of view and to grant them the proper understanding according to the specific of the context that generates and supports them. Therefore, from a general overview, one can detail what is formed as similarity and correspondence, the idea of *morphic resonance* from the sciences of life also functioning in the artistic fields, through the conceptual and grammar recurrences of the forms from the decisions, actions and accomplishments of the human creative factors. In this sense, the primordiality of some visual forms implies the hypothesis of a *forming causality*, which acts permanently and independently from time and space. Through the idea of *morphic resonance* it is actually intended to complete, from biological research, the physical and chemical explanations for the phenomena of life, highlighting that the structure of the past systems influences the occurrence of later similar systems. In România, during the first part of the XX<sup>th</sup> century, in *The*

*Consonantist psychology* and *The Logics of resonance*, Ștefan Odobleja anticipated and was already opening the path, not only for cybernetics but also for other possible deductions and connections [4, 5]. Holistically referring to contexts, we have the opportunity to see that the visual arts, actually in conceptual and applicative correlation with the relation between Theology-sciences, express directly and indirectly their belonging to the complex symphony of the forms, thus revealing not only their own constitution principles, but also resonances from structures in other fields. "We are an integral part of the movement of Reality. Our freedom consists in entering harmoniously in this live movement or in disturbing. Reality depends on us: it is plastic". [6]

#### 4. Creation and forms, responsibility and restoration

The fascination of the form contemplating and producing is a continuous challenge for a plastic artist. The incipience of its creative act always contains primary forms, the proper forms from which the steps of the work accomplishment are then derived. The conceptual and technical step an author stopped at can represent, for another author, a step in the development of his own and different creative act.

However, viewed in general, the primary forms are considered to be the elementary forms, geometric and random, and their derivation would lead us to the forms resulted from the plastic elements: the dot, the line, the spot, the value etc. Coloured and textured, or represented in a different technical manner, what can be obtained in a plastic sense from dots, lines and spots?! We could say that, represented plastically or decoratively, spontaneous or geometrized, they, since their primary stage, or individualized, can give us through the derivation creativity an infinity of hypostases, subsumed to some artistic representations or accomplishments nonfigurative but also figurative. The said creations are actually Forms, constituted as *configurations* from the elements of plastic language, which are also *forms*, so-called *basic forms*.

We thus notice a certain relativity of the meanings, and the fact that the term *form* reunites in its generic frame, depending on what we wish to enclose, sometimes very much and also very little when we consider it restrictively, punctually. It is as if, starting from an atom or a molecule, we see the content, which surprises us when it shows us something more, but also its unity, which we can consider a simple constitutive element, in relation with those that structure a form. This relativity and implicitly infinity of steps or constituents can be restricted when we are located on only one level and we do not probe towards others, in a vertical or plateau sense of understanding, in detail or in general, but we related horizontally to the interaction within the respective level. Let us assume that we have some visual elements available. We can associate them in various manners. Those imaginary *mosaics*, formed by their correlation, give us, along with a compositional diversity, various overall images in which we find the same basic elements, but displayed differently every time. The impulse impression that art is supreme freedom is however just an illusion. In

the privacy of its vast creative freedom, without subsidiary rigors or methods, without toilsome passing through the study efforts or through the stages of search-discovery-assimilation of some expressions, that can then fundament the differences in a personal sense, art cannot exist or impose itself as a rendering of an expressive perfection.

In the formation and information continuum, the co-inclusion of primordially into derivation and of derivation into primordially occurs continuously and on different and concomitant levels, the motivation and orientation of thought being essential for accessing some or others of these levels. Based on the way we perceive, consider or see one reality or another, we can minimize it or amplify its importance, depending on that specific individuality of our artistic attitude. It also explores in a visual sense, beyond the direct appearance, the corollary of meaning that can be extracted in relation with phenomena and forms of reality and imagination.



**Figure 7.** Restored wood objects.

However, everything that we imagine is not always there or it is not always able to become real, or proves to be benefic for existence itself. The discerning of the orientation direction towards the direction that builds positively as opposed to the one that destructures, deviates or destroys progressively, is an attitude that is learned and that implies not only the responsibility for one's own individuality, but also for the living environment and society. It is also learned in the artistic visual manner, the knowledge of the patrimonial values being another source to be considered, besides nature, from the potential creative stimuli.

However, when patrimonial values are degraded or deteriorated [7], there is necessary to impose conservation and restoration actions on these. In case of the paintings and the polychrome wood, the interventions are completed with finishing touches. These subsume the artistic creativity and the skills required to obtain visual achievements at the level imposed by scientific rigors specific to chromatic integrations (Figure 7). Thus, in case of missing parts in the colour

layer it is recommended just to visually simulate the former image, not to recreate it based on the personal imagination of the restorer. If in the case of artistic creation, the originality of the plastic expression is appreciated, when restoring the rigor of respecting the professional rules is imposed.

## **5. Conclusions**

In the history of arts forms are symbolically configured and diversified in multiple and varied executions. Their images can migrate in time and space, remaining independent sometimes or undergoing conceptual and visual modifications depending on specifics of the terrestrial areas in which they are and on mentalities and beliefs of the humans that use them. Independently but also dependently on meaning, in the structure of the visual arts imaginary paths are identified that make up various forms, as invisible armatures of the figurative and/or nonfigurative representations which they unite. For an essentialization and rigorousness of the conception of visual units and details, the compositional structures are usually based on geometric forms and/or their derivatives, all these aspects highlighting those intrinsic patterns and harmonies that induce the formation of images. Therefore, it can be noticed that the traditions of taking over and respecting certain forms, through rules, procedures and patterns, as well as the novelty which can also become an example to follow, reveals that, in primary or beginning stages of some natural phenomena and artistic expressions as well as those that develop along the way, or are considered to be evolved, there is the presence of some defining patterns or of some elementary forms in a visual sense, whose main characteristic is the connection to a universal harmony, that each of them expresses, as in a fractalic sense, on the coordinate it is on. Thus, the diversified and ramified primordially gains Unity in Totality, and this permanently reinvents itself, each stage in its evolution being incipient for the following one and a derivation of the previous one. This kind of *continuum* also occurs in an artistic sense, because the performed works are like open gates for the mental and applicative interpretation for the potential receptors and creators, who, depending on age and training, social and historic conjunctures, can appreciate them differently, up to the superlative of considering them to be inspiring models. Their direct and indirect messages are thus configured in the perception of their beneficiaries, stimulating some of them to creatively continue the artistic examples. The idea of a responsibility assumed for what is propagated to the public implies or induces the need for an increased attention of the visual creators for the content meaning and the impact of the works they execute. The artistic reality, symbolic through its manifestations, is an integral part of the reality that man builds in relation to the natural one, impregnating it with emotions and concepts, dreams and discoveries, recurrences and novelties. Accomplishing an equidistant dialogue as well as a circular relation between religion, science and art, without any particular supremacy, can give, from the start, the possibility for durable harmonization, of some informational transfers

and professional potentials that support becomings, ennobling the human being through positive reorientations, benefic recuperations and restorations.

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